

Umoja Dance Company & Newark Symphony Hall

proudly presents

WOFABE

AFRICAN DANCE and DRUM FESTIVAL



Saturday

NOVEMBER 13, 2010

Newark Symphony Hall

Newark, New Jersey

congratulations
W O F A B E
AND
Sis. KAREN LOVE

ONCE AGAIN YOU ARE
MAKING THE UNIVERSE
AWARE OF THE POWER
OF AFRICAN DANCE,
IT'S HISTORY AND
IMPORTANCE FOR ALL.

BE FOREVER BLESSED!!!

BABA CHUCK DAVIS INVITES ALL TO
PARTICIPATE IN THE CULTURAL ARTS SAFARI'S
ANNUAL TRIP TO THE GAMBIA, WEST AFRICA.

JULY 11-26, 2011

FOR INFORMATION:

culturalartssafari.org

Umoja
DANCE COMPANY

presents
WOFABE
"Everybody Come"

**5th Annual
AFRICAN DANCE & DRUM
FESTIVAL**

November 13, 2010
Newark Symphony Hall
Newark, NJ



On behalf of Umoja Dance Company
and the
Festival Committee

We Thank You
for your
Support, Love, and Patience.

Dance ~ Culture ~ Respect

Ashe... Ashe... Ashe...

Festival Sponsors



Umoja
Dance Company



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Essex County Division
of Cultural and Historic Affairs

This program is made possible in part by funds from the New Jersey State Council on the Arts/Department of State, a partner agency of the National Endowment for the Arts and Administered by the Essex County Division of Cultural and Historic Affairs.

Thank You

Special thanks to our festival teachers and dance companies.

Teachers

Baba Chuck Davis

Ronald K. Brown

Imani Faye

Iyedun Ince

Ciru Karanja

Sandella Malloy

Giwayen Mata

Danys "La Mora" Perez

Zanaida Bynum-Roberson

Kycdiima Zahir

Companies

Giwayen Mata

KowTeff African Dance Company

Oyu Oro Afro Cuban Experimental Dance Ensemble



Special Thanks:

The Festival Committee, Newark Symphony Hall Staff,
Osibee J. Jelks, Yvonne Onque, Umoja Dance Company members, Usaa-
ma Dance Company members, Carthy Dorset, Patrons, Sponsors, Evelyn
Grant, Derek Garrett, Prestige Media and Production, Matt Mrowicki,
Joanne Pringle, technical crew, custodial staff, security staff, festival vol-
unteers, vendors, and journal advertisers.

To those not acknowledged please forgive my memory lapse.

Charge it to my head and not my heart

With Sincere Gratitude

Karen L. Love

Wofabe

African Dance and Drum Festival

Wofabe means "everybody come" in the Sou Sou language of Guinea, West Africa. We are proud to celebrate our fifth year of presenting African dance and culture in New Jersey. We are honored that you all continue to help bring our dream to fruition. Thank you for embracing the beauty and passion of African dance and drum.

Namaste

"The divine in me honors the divine in you"

Mission

The mission of Wofabe: African Dance and Drum Festival is to preserve and share the finest traditions of African dance and drumming and to encourage cross-cultural understanding. Our overall mission is to celebrate traditional African culture, aesthetics and values as resources for all people. We plan to utilize the resources and information gathered from this and other events to further promote the art form in New Jersey.

Goals

- To teach, learn and exchange historical information on specific aspects of African culture as it pertains to dance, music and drumming.
- To introduce and present African dance/drum instructors to the New Jersey community.
- To identify African dance resources existing in New Jersey (i.e. performance groups, instructors, venues, festivals, presenters, etc.)
- To establish a network and develop a database of teachers of African dance and drumming.
- To showcase the talents of local African dance and drum ensembles.

Objectives

- Demonstrate the powerful relationship and inter-connectedness between these art forms and people of all cultural backgrounds.
- Create a positive outlet for youth by demonstrating that African dancing and drumming is for people of all ages and ethnic backgrounds.
- Increase community education and awareness of these important art forms
- Gather and share information on the available resources.
- Provide an outlet for groups and individuals working in these disciplines to share their talents with their peers and the community at large.



(Chief)

Dr. Baba Chuck Davis
Honorary Chairperson

Dr. Baba Chuck Davis, a native North Carolinian, is Founder and Artistic Director of the African American Dance Ensemble, the New York-based Dance Africa and the internationally acclaimed CULTURAL ARTS SAFARI, attended Howard University and continued his studies in African dance under the guidance of Babatunde Olatunji, Eleo Pomare, Mama Pearl Primus, Mama Thelma Hill and the Bernice Johnson Dance Company. His growing reputation as one of the foremost and accomplished choreographers and teachers in the traditional techniques of African dance compelled the American Dance Festival of Durham, NC, to recruit him for the position of Artist-in-Residence and to head up its outreach program. His desire to reach the young people of Durham who shared his enthusiasm and discipline for dance, was the fountainhead from which sprung the African American Dance Ensemble. He has nurtured and led the Ensemble on a course to become one of the truly premier dance companies of any kind touring the nation today.

Dr. Davis keeps a full schedule including appearances with the Ensemble, guest artist directorships, choreographer assignments, and research and travel excursions to Africa and international points. He is the founder and facilitator of the Cultural Arts Safari, which makes an annual pilgrimage to the continent of Africa.

Dr. Davis has been a panelist for several programs of the NEA. Since 1991 he has served as a Governor-appointed member of the Board for the North Carolina Arts Council where he sits on the Dance panel. In 1992, he was the recipient of the North Carolina Award in Fine Arts for his impressive and unique contribution to African American culture. This is the highest honor the state can bestow in the Arts. Dr. Davis is a recipient of the NY Bessie Award and the very prestigious Brooklyn Academy of Music Award for distinguished service to the arts world and beyond. In December of 1998, he received an honorary Doctorate of Fine Arts from Medgar Evers College of New York. He has also received an Honorary Doctorates from Williams College, Williamstown, Mass.

Dr. Davis and DanceAfrica were recognized by the Dance Heritage Coalition as one of the first 100 Irreplaceable Dance Treasures in the United States. In February 2002 he was presented The Advocacy Award in recognition of dedication and commitment to Civil Rights advocacy, especially on behalf of People with Developmental Disabilities, by the Durham Human Relations Commission. The Commonwealth of Pennsylvania Legislative Black Caucus awarded Dr. Davis with a citation for his years of distinguished service, loyalty and commitment to the arts as well as lauding him as a foremost, distinguished and accomplished choreographer and teacher in the traditional techniques of African American Dance. Dr. Davis has been selected Artist of the Year by DanceUSA. He has also received the 2002 National Governor's Association Award for Distinguished Service to the Arts. The City of Durham declared August 5, 2002 as Chuck Davis Day in recognition of his accomplishments and contributions to the arts. North Carolina Dance Alliance has chosen Dr. Davis as the recipient of their 2002 award in recognition of his years of dedication to the advancement of dance in North Carolina, the nation, and the world. The coveted CAPEZIO AWARD was presented to Baba Chuck during the Grand Opening of DanceAfrica, Brooklyn, May, 2008. Earlier this month, October, Baba Chuck received The Medal of Arts Award presented by the City of Raleigh Arts Commission.

Committee Biographies



(beauty)

Karen L. Love

Wofabe Festival Coordinator

Founder/Artistic Director: Umoja Dance Company & Usaama Dance Company

Born in Montclair, Love earned her MFA from New York University Tisch School of the Arts and her B.F.A. from Montclair State University where she was awarded the Excellence in Choreography Award and the Outstanding Senior Award. She received The New Jersey State Council on the Arts Fellowship Grant, and the Harkness Choreographers Space Grant at SUNY Purchase. In 1997, Love was invited to The Bates Dance Festival in Maine as an Emerging Choreographer and later returned to teach for the Young Dancers Program. She was selected as a choreographer for the Choreographer/Dancer residency at the Yard on Martha's Vineyard, recognized in Who's Who Among American Teacher's 2004 and 2005 and was honored as one of the "50 Women You Should Know in Montclair, NJ". Most recently she was recognized as a "Women of Distinction" by The YWCA of Essex and West Hudson.

Presently, Love is the director of the Dance Department at Hillside High School, NJ and the director of the After School Dance Program for Hillside Public Schools District. Love is a certified Pilates Mat Instructor and a certified Yoga instructor and is a registered teacher with Yoga Alliance.

She traveled to Australia as a representative for the dance department of Montclair State University where she both performed and taught classes in Sydney, Melbourne and Brisbane. She has performed with Urban Bush Women, Gallmans Newark Dance Theatre, and The VonHoward Project. Love has studied West African dance for the past 15 years and was awarded two consecutive Folk Artist Apprenticeships from the New Jersey State Council on the Arts to study Guinean Dance with Master Teacher M' Bemba Bangoura. Love has traveled to Guinea, West Africa, Mexico and Bermuda under the tutelage of Bangoura. In 2001 and 2007 Love traveled to Morocco, Senegal and the Gambia, West Africa under the direction of Baba Chuck Davis.

Love is a former Visiting Artist in Residence at Kent State University in Ohio and a former adjunct professor at Montclair State University. Her choreography has been commissioned and presented at University of Illinois Urbana-Champaign, DTW Freshtracks, Aaron Davis Hall, The Yard, Symphony Space, Danspace, Joyce Soho, Thelma Hill Performing Arts Center, Bates Dance Festival, Duke University, Northern Illinois University, Montclair State University, NYU, and Newark Arts High School.



Ben Jones Master of Ceremonies

Ben Jones (born 1941, New Jersey), received an MFA from Pratt University (Brooklyn, NY), MA from New York University (New York, NY) and BFA from William Paterson University (Wayne, NJ). Jones has made over fifty cultural exchange visits to Cuba since the nineteen-seventies, and is noted by the Granma International of Havana, Cuba as one of the most important African-American artists of his generation. For over four decades, Jones' multimedia installations have reflected his travel and research in Africa, Europe, South America, United States and the Caribbean.

For over four decades, Jones' multimedia installations have reflected his travel and research in Africa, Europe, South America, United States and the Caribbean. The brilliant rhythmic colors, abstract motifs, dense symmetrically designed compositions and symbols found in Jones work combines a classical portrayal of African art culture represented by the African Diaspora and the African-American experience. A New York Times critic recently noted of Jones' installation at the Jersey City Museum in February 2009, "Many memorable, thought provoking images that deserve to be....known and appreciated."

Through abstract patterns, color and rhythm, Jones speaks to his political and cultural involvement with socioeconomic progress and cultural achievement on a global scale. Jones states, "I want my work to be for everyone. Once we realize that we are not only one world, but apart of an expanding universe, we begin to express the joy of creation and a love for all people."

Jones' work has been exhibited international and appears in numerous public and private collections across the United States, Cuba, Spain, Great Britain, Brazil and Japan to include the Museum of Modern Art (New York, NY), Studio Museum of Harlem (New York, NY) and Museo Nacional de Bellas Artes (Havana, Cuba), The Jersey City Museum (Jersey City, NJ), Espace Gaité (Paris, France), 198 Gallery (London, England); Studio Aperto (Rome, Italy) to name a few. He has received numerous grants and awards including two National Endowment for the Arts grants (2007 and 1974-75), The Puffin Foundation grant (2005), and The Joan Mitchell Foundation grant (2002) among many others.

Jones has lectured at universities, museums and cultural institutions across the world including, Harvard University (Cambridge, MA), Howard University (Washington, DC), Savannah College of Art and Design (Savannah, GA), Wilfredo Lam Center (Havana, Cuba), University of Ghana (Accra, Ghana) to name a few.



(patience)

Philip S. Thomas

Producing Director

Philip S. Thomas is Executive Director of Newark Symphony Hall. Mr. Thomas joined the staff of Newark Symphony Hall in May 2007 and is responsible for launching a revitalization effort to return the complex to its former role as a major venue for hosting and presenting a full range of music, dance and theater performances. Newark Symphony Hall consists of the Sarah Vaughan Concert Hall (2,800 seats), Terrace Ballroom (1,000 seats), the Newark Stage (220 seats), and the Studio Theater (75 seats). He provides oversight for the governance, human resource, finance, marketing, rental, presenting, and capital operations of the venue.



Philip S. Thomas was previously the Vice President of Arts Education at the New Jersey Performing Arts Center (NJPAC), the 6th largest performing arts center in the United States. Mr. Thomas joined NJPAC in 1992 as the Founding Director for Arts Education, and was responsible for developing a comprehensive Arts Education Department for NJPAC that includes a \$3.5 million annual budget and 18 full-time staff members. Mr. Thomas also served on the team responsible for the \$4.5 million renovation of the Lucent Technologies Center for Arts Education (a 29,000 sq. ft. arts education facility.)

Philip S. Thomas also serves as President of Performing Arts Services which provides cultural planning services in the areas of artistic programming, arts education, marketing, community engagement, and facilities planning for individual artists, arts institutions, education organizations, corporations and government agencies. Performing Arts Services also provides business services and creative direction to performing artists and companies in conceptualizing, financing, producing and touring artistic programming in music, dance, theater, and the literary arts.

Philip S. Thomas received a B.A. degree in theater from Montclair State University.

Company Biographies

GIWAYEN MATA

"Elephant Leaders Of Women"

Founded in 1993 by ten daring women of African decent, GIWAYEN MATA's mission is "to celebrate the lives of women and uplift our communities and our planet, while perpetuating the cultures of Africa and the African Diaspora through the study, creation, teaching, and presentation of artistic media including dances, rhythms, songs, poetry, and prose around the world."

GIWAYEN MATA (pronounced ghee-wah-yen mah-tah) is a Hausa term that means "Elephant Women." It is the title given to women who are leaders of women's organizations. GIWAYEN MATA has been wowing audiences and students of all ages, ethnicities and backgrounds with drum and dance classes, workshops, and performances that are entertaining, energetic, thought-provoking, empowering, interactive, and educational. Audiences from around the country are often moved to their feet and people speak enthusiastically about how their experiences go beyond movement, sight, and sound. Individual members of the ensemble have also performed and taught in Germany, Haiti, England and Ghana. GIWAYEN MATA performed in DanceAfrica 2008 at the Brooklyn Academy of Music, DanceAfrica Chicago 2008, and DanceAfrica Dallas 2008 and 2009. The ensemble is honored to have been included in the 2010 lineup for Wofabe. In giving GIWAYEN MATA its first of three Creative Loafing Best Of Atlanta Awards for Best World Music Group critic Roni Sarig wrote, "to call this all female group a band is a severe understatement. They are more like an event."



KOWTEFF AFRICAN DANCE COMPAY

KowTeff is Brooklyn's leading community based African Diaspora folkloric arts institution. For over eighteen years, the company has used arts to empower people of African descent through education and entertainment. The name KowTeff, which means "coming from above" in Senegal's Wolof language, fully describes the company's powerful and diverse arts presentations. KowTeff trains the over twenty member group of dancers, drummers, singers, actors, storytellers, and stilt walkers in a wide variety of African, American and Caribbean folk traditions. For KowTeff, the arts are a tool for healing the community and keeping the values, principles, and customs of African traditions alive.

Founded in 1992, KowTeff has researched, taught and performed African Diaspora Dance throughout the Tri-State region and abroad. Co Founder and Artistic Director Sewaa Codrington has over three decades of training and study with internationally recognized master traditional artists and African griot families. KowTeff has educated and entertained thousands of audience members with free classes and community based performances in underserved communities such as Brownsville, Crown Heights, East Flatbush, and Bedford Stuyvesant. The company has been invited to present on academic panels for the Brooklyn Arts Council and to conduct workshops for the Department of Culture in St. Kitts. Today KowTeff is a duly incorporated 501c3 nonprofit organization engaging capacity building efforts to secure philanthropic support and strengthen infrastructure so that its work can continue into the future. (cont.)

KowTeff achieves its mission through two programs: A School of African Dance that presents a free weekly class held at public spaces in Brooklyn and an African Dance Company that presents folkloric African Diaspora traditions. Serving hundreds of students and thousands of audience members each year, KowTeff programs enrich the cultural life of communities by fostering self-awareness, pride, self-determination, and community development.



Co-founder and Artistic Director: Afua Sewaa Codrington has studied Ballet, Toe dance, Tap, Modern, Ethnic and traditional African folklore from the age of seven. Since 1977, she has studied the folkloric African dance of the Old Mali Empire under the wings of such master dance artists as Hazel Starks Bryant, Chuck Davis, Irizak Razala, Marie Basse Wiles, Souleyman Diop, Babacar Niang, Assane Konte, and Ibrahima Camara, to name a few. Brooklyn born, Sewaa's professional dance performances have taken her throughout the United States and the world with such companies as Afro-American Folkloric and Historical Society, International African American Ballet, Sabar-Ak-Ru-Afrique, Kairaba West African Dance Company, Africa in Motion, and presently as Cofounder and Artistic Director of KowTeff African Dance Company. It was her extensive studies throughout the Sene-Gambia region under the tutelage of members of the National Ballet of Senegal during 1986-1988 that solidified her experience and love for African arts and culture. Sewaa's expertise as an instructor of folklore has been an important contribution in the preservation and perpetuation of the culture of African people. As Cofounder and Artistic Director of the KowTeff African Diaspora folkloric arts institution (KowTeff School of African Dance and KowTeff African Dance Company), one of Sewaa's goals is to empower people of African descent by educating through quality entertainment. In addition, she gives many hours a week sharing with young students in the public school system her knowledge. It is through these students and KowTeff's audiences that her life's work is perpetuated.



Najja Codrington: Musical Director was born into a family that is deeply rooted in both African and African-Caribbean culture. At the age of 10, under the guidance of Obara Wali Rahman, he received his first formal training of the Sabar orchestra as a member of Sabar Ak-Ru-Afrique. Najja's studies encompass music and dance from both the Caribbean and West Africa. Najja has traveled abroad to Senegal, West Africa where he studied under the tutelage of the Drame/Diabate griot family. As a result, he was exposed to an extensive amount of lore. As Najja has studied African dance and drumming intensively for the many years, several people have contributed to his learning, such as Sewaa Codrington, Aissatou Diop, Wilhelmena Taylor-Ofonara, Gregory Ince, Karim Braithwaite, Kissima Diabate, and Souleyman Diop, to name just a few. Najja has worked earnestly in his role as KowTeff African Dance Company Musical Director. Najja has been involved in many groups such as Cultural Youth International's Brooklyn Jumbies, Adlib Steel Pan Orchestra KowTeff African Dance Company, Maimouna Keita African Dance Company Bakh Yaye and A Touch of Folklore and More. Najja firmly believes that the cultural arts are not merely an economic tool. It is an inherent part of his spirit, which is a dominant driving force. It is with this driving force that he unselfishly mentors youth, instilling discipline, direction and pride. He also gives special thanks and praise to his mother because he would not be who he is today if it were not for her. Najja brings high-spirited energy to all groups that he embraces.

OYU ORO

Afro Cuban Experimental Dance Ensemble

Oyu Oro is the brainchild of Danys "La Mora" Perez - international Afro-Cuban folklore performer, choreographer, teacher and dance ethnologist from Santiago de Cuba. The company is committed to the preservation of Afro-Cuban folklore as well as to encouraging the cross-cultural understanding of the dance and music forms derived from African culture. While Oyu Oro's traditional repertoire pays tribute to African lineages derived from the Yoruba, Congo, Carabali, Arará and Dahomean cultures of West Africa and Haiti, the popular dance choreographies also celebrate the national Cuban heritage.

In February 2007, Oyu Oro presented the world premiere of "Palenque," an epic poem in Afro-Cuban folklore and the company's first evening length work, at La Mama Annex Stage. La Mora assembled a gathering of seasoned Afro-Cuban artists in America, including 20-plus New York-based dancers, vocalists and musicians. This unprecedented two week event was greeted with rave reviews and sold-out audiences. Since then, Oyu Oro has premiered several presentations, which include "Fusion Afro-Caribe" during the "World City" series at the Music Center of Los Angeles, "Fusion Caribe" during the Houston International Festival, "Tributo" during Heritage Sunday at the Lincoln Center Out of Doors in August 2009, "Ceremonial de la Danza" during the Chase Latino Cultural Festival at Queens Theatre in July 2009, "Maferefun" at Jacqueline Kennedy Onassis High School in November 2008, "Raices y Estampas Cubanas" at LaGuardia Performing Arts Center in Queens in October 2008 and "Cubaila" during the Fourth Annual CubaCaribe Dance and Music Festival in San Francisco in April 2008. Since 2009, Oyu Oro was selected to be one of the key members of the artist rosters represented by the Center for Traditional Music and Dance.

Oyu Oro aspires to create a work that will serve as an informational tool for the researchers in the academic field as well as a source of enjoyment for audiences of all ages and multicultural backgrounds who seek a greater development of "art among people."

Artistic Director: Danys La Mora Perez:

Originally from Santiago de Cuba, Danys Perez "La Mora" is yet another great artist from the marvelous world of Afro-Cuban folklore. La Mora is one of the best interpreters of the forms of Afro-Cuban dance that are derived from the Yoruba, Congo, Carabali, Arara, and Dahomeyan cultures of West Africa.

As a dance performer, teacher, dance ethnologist, and choreographer, La Mora has focused on the unique styles of her native region of "Oriente Province" in Eastern Cuba. Oriente offers a particularly rich cultural heritage due to the introduction of Afro-Haitian influences to an already vibrant Afro-Cuban context. She excels in the interpretation of dances from this heritage including: Gaga, Vodou, Tajona, Haitian Bembe, Tumba Francesa, Carabali, as well as the popular dances Rumba, Comparsa (Conga), Chancletas (Cutaras), Haitian Merengue and Son Montuno, Son Urbano, and Casino.

La Mora was born in Santiago de Cuba where she began dancing at the early age of seven years old. She joined the amateur dance group Afro-Cuban Movements at ten, paving the way to her membership in the Afro-Haitian folklore ensemble Guilermon Moncada. At the age of 13, she began working as a guest dancer of the National Folkloric Ballet CUTUMBA, an opportunity that allowed her to participate in international festivals at age 15. After graduating as a Financial Media Technician at sixteen, she remained under contract with CUTUMBA for 17 years. Simultaneously, she joined the Centro de Superacion Arts School, where she studied Afro Cuban-Folklore with international personalities such as O'Farrell, Johann Garcia, Silvina Fabar, Lazaro Ross, Juan B. Castillo, and Ernesto Arminan. At this school she also studied Modern Technique with Eduardo Rivero Walker, and with Principal Dancers Aristides and Mariano.

In 1994 she was evaluated as Primera Bailarina and Primera Profesora by the National Dance Commission in Cuba, an organization whose roster includes such great exponents of Cuban Dance as Manolo Micler, Principal Choreographer for the Folklorico Nacional de Cuba and Cristy Dominguez, Primera Bailarina Choreographer of the Ballet of National Cuban Television. In 1993, while she was still dancing with Cutumba, she founded her own dance company, Adiro Omode, for children ages 4 to 15 in Santiago de Cuba. Since 1995, La Mora has taught outside of Cuba – in Italy, Spain, France, Canada, and the United States. In 1998, La Mora was the founder of another dance company, the original Oyu Oro, with professional and amateur dancers which was also based in Santiago de Cuba.

Since 2004, La Mora has been a permanent resident of the U.S., living in New York City. She had taught venues such as Djoniba Dance and Drum Center, Dance Theater Workshop, Reebok Sports Club, and is currently teaching at The Ailey Extension. In 2005, she established the New York-based group, Oyu Oro Afro-Cuban Folklore Experimental Dance Ensemble, with local dancers of multicultural backgrounds. Danys Perez Prades "La Mora" is an international artist who offers a profound contribution not only to the dance world, but to the world of cultural studies as a whole.

Festival Schedule

DAYTIME SCHEDULE OF EVENTS

9:30 am -10:45 am

Ciru Karanja - Yoga

11:00 am -12:30 pm

Imani Faye - West African Dance

11:00 am -12:30 pm

Kcydiima Zahir - Free Childrens class

12:45 pm - 2:15 pm

LaMora - Afro Cuban

12:45 pm - 2:15 pm

Sandella Malloy - West African Dance

2:30 pm - 4:00 pm

Baba Chuck Davis - African Dance

2:30 pm - 4:00 pm

Giwayen Mata - Drum & Dance

4:15 pm - 5:45 pm

Iyedun Ince - Djembe & Djun Djun

4:15 pm - 5:45 pm

Ronald K. Brown - Contemporary Dance

MAIN STAGE CONCERT

Showtime: 7:00 P.M. Sharp

Performances by:

GIWAYEN MATA (GA)

KOWTEFF AFRICAN DANCE COMPANY (NY)

OYU ORO AFRO CUBAN EXPERIMENTAL

DANCE ENSEMBLE (NY)

Hosted by

Baba Chuck Davis

Wofabe African Dance & Drum Festival

2006-2009

WOFABE 2006

LOCATION: Newark Arts High School

- G'Bassikola Dance & Drum Collective (NY)
- Seewe Dance Company (NY)
- Usaama Dance Company(NJ)
- Zawadi School of African Dance (NJ)

Panel Top c: Challenges: Managing, Marketing & Touring African Dance Companies.

Moderator: Charmaine Warren (Dr. Marcia Heard, Yewande Kelly Johnson, Chuck Davis, Mama Yaa, Sis.Zul Latifa)

Teachers: Mangué Sylla, Mbemba Bangoura, Karen Miles, Nima Camara, Youssouff Koumbassa, Mouminatou Camara.

WOFABE 2007

LOCATION: Newark Arts High School

- Harambee Dance Company (NY)
- Kulu Mele African American Dance and Drum Ensemble (PA)
- Universal African Dance and Drum Ensemble(NJ)
- Zawadi School of African Dance and Drum (NJ)

Panel Topic: Challenges: Managing, Marketing & Touring African Dance Companies

Moderator: Charmaine Warren. (Dr. Marcia Heard, Amina Heckstall, Jewel Jackson, Kwame Azalius Ross, Abdel R.Salaam, James Yarborough)

Teachers: Mangué Sylla, Mbemba Bangoura, Karen Miles, Ismael Kouyate, Youssouff Koumbassa, Prisca, Jewel Love.

WOFABE 2008

LOCATION: Science Park High School

- Asase Yaa African American Dance Theater (NY)
- Forces of Nature Dance Theatre (NY)
- Kulu Mele African American Dance and Drum Ensemble (PA)

Panel Topic: Teaching African Dance

Moderator: Charmaine Warren (Robin Gee, Yewande Kelly Johnson, Jerome Hunter, Andrea Markus, Sandella Malloy)

Teachers: Mangué Sylla, Mbemba Bangoura, Dion Rivers, Karen Miles, Ismael Kouyate, Nima Camara Youssouff Koumbassa, Funmilayo, Richard Gonzalez, Mama Yaa, Chuck Davis, Malang Bayo, Charmaine Warren, Esther Grant.

WOFABE 2009

LOCATION: Newark Symphony Hall

- African Soul International (OH)
- Kankouran West African Dance Company (DC)
- LaRocque Bey School of Dance (NY)

Teachers: Mangué Sylla, Laurent Camara, Youssouf Koumbassa, Assane Konte, Chuck Davis, Ciru Karanja, LaMora, Jewel Jackson.

program

WELCOME

Master of Ceremonies: Mr. Ben Jones

Host: Baba Chuck Davis

NPS Dance Ensemble

Passage

Choreographers: Nikkia Tyrie Neal, Janelle Smith-Reed and Susan Pope

Music: "Machadura (You'll Confess" by Thomas Mapfumo)

Dr. E. Alma Flagg School

Aretha Malloy, Principal

Dr. E. Alma Flagg Dance Ensemble

Dance Teacher: Susan Pope

Dancers: Samiyah Green, Jalil Hines, Llyasha Moore, Symiyyah Saunders,
Victoria Russel, Tatiyana Sabb

Speedway School

Gerald Samuels Jr., Principal

Dance Teacher: Janelle Smith-Reed

Dancers: Yazmeen Brevard, Dasia Dickson, Tatianna Ford, Tanisha Harper,
Najala Jones, Al-kabir Lewis

Thirteenth Avenue School

Lynn Irby-Jackson, Principal

Dance Teacher: Nikkia Tyrie Neal

Dancers: TaJana'e Barlow, Moriah Jordan, Gloria Preasy, Adrian Welcome

KowTeff African Dance Company

Co. Founder & Choreographer: Sewaa Codrington

Musical Director: Najja Codrington

Musicians: Najja Codrington, Karim Braithwaite, Mohamed Guisse, Iyedun Ince, Ka
Siame Maasaiyah, Konate Primus, Shaun Kelly, Marcelle Williams, Marcus Williams

Dancers: Allon Morgan, Kinei Braithwaite, Jamila Codrington, Kandia Crenshaw, Shari
Edwards, Shatina Edwards, Falosha Martin, Natalie Loney, Rochelle Reid

'Balanta'

Balanta choreography, indigenous of Guinea Bissau, light-heartedly explores the age-old social issue of sex-ratio (the ratio of women compared to men). Traditionally, statistics have shown that women outnumber men. How do the genders approach this dilemma? How do various societies adapt to this imbalance? What attitudes have been adopted to cope with this predicament? KowTeff African Dance Company utilizes it's 'Balanta' choreography to explore some of the issues of this social plight via a fun filled piece comprised of the integration of intricate dance movements, dynamic drum rhythms, song, and imbedded drama.

Intermission

Oyu Oro Afro Cuban Experimental Dance Ensemble

Founder Director & Choreographer: Danys "La Mora" Perez

Musicians: Francisco Mora/Rafael Monteagudo/Rogelio Kindelan/
Abraham Rodriguez

Dancers: Melissa Bandes, Gisel Eboma, Momoko Hanyuda, , Maya Harris, Liethis Hechavarria, Deadra Nelson Mason, Yoko Numbata, Natalie Pardo, Danys Perez, Fatima Walk

Singer: Sandra Harper, Susan Rapalee

Costumes: Danys "La Mora" Perez

"EL PODER DE MI FOLKLOR"

BEMBE de SAO: Songs and rhythms that are originated in the eastern part of Cuba, where the Criollo celebrates their worship to the cults that represent the Bantu, Yoruba and Vodun cultures. These cultures are confirmed to be the most important contributions to Cuba's African heritage.

BICHEB/MERENGUE: Bicheb is an instrument used to collect and clean coffee: One of the Cuban dances from the French-Haitian-Cuban Culture. It is a secular dance that was performed in the plantations during the resting time (after hard labor), around the coffee drying areas, or in any other work place.

FRANCO-HAITIANO-CUBANO: Sepol: Dances of Afro-Haitian origin that were introduced to Cuba at the end of the 18th century by immigrating Haitian Blacks who settled in Eastern Cuba, primarily in Santiago de Cuba and Guantanamo. The musical instruments and rhythms are derived from the ceremonies of Dahomeyan people. The "Patois Songs" retain their Haitian character and are unchanged from their original form.

CANTOS, BANTU: Songs in Bantu/Congo Language

CONGO-PALO: Palo: Dances of Congo origin, which were introduced to Cuba during the slave trade in the Western part of the island. Congos are known as Paleros or Mayomberos in Cuba, they are one of the African ethnic groups that left a strong footprint in the Cuban cultural landscape. The dance and music expresses life's important factors: the power of their spirits and the communication with their ancestors manifested through their object of worshiping called Nganga. The Congo has three different dance styles; Yuca, Macuta & Mani.

TRADICION-POPULAR:

CHANCLETA: A dance of the percussive voices of wooden slippers that engages in a dialogue with the drums, it appeared in Santiago de Cuba during the 1930s. The dance is characterized by the rhythmic tapping of the "Cutaras" (wooden slippers) and the sound of drums, sometimes guiding and sometimes accompanying. At times the percussion stops and the Cutaras themselves sound their syncopated contrapuntal variations, reaching a roaring and shattering effect.

COMPARSA: A Carnaval Tradition- a figurative dramatic dance along the streets displaying a collective choreography performed with drums and repeated chants by a choir called Conga.

Honoree
Honorable Victoria F. Pratt, Esq

GIWAYEN MATA

Co-Founder, Artistic Director: Omelika Kuumba
Co-Founder: Gail Vernon Zuri Sami Ra Maati Jordan
Co-Founder: Sarahn Henderson

The Company: Rashida Abdullah, Lindiwe Famodou, Yakini Prescott Horn, Ayo Iris Joy Hudson, Angelina Camara-Dixon, Zanaida Bynum-Roberson, Joy Smith, Nneka Kelly, Rashidah Richard, Amamansa Whitten

The Masks We Wear

The Masks We Wear is a suite of dances and rhythms that recognizes how women find ways to persevere, triumph, struggle and celebrate without even showing that there may be any adversity along their journeys.

Ofele (an excerpt)

Choreography and Musical Arrangement : Djian Tie
Costumes: Djian Tie and Yeye Ifatoki



Ofele means "one who honors her parents." In the Ivory Coast Ofelina are people who have lost one or more of their parents. Jelalu Zauoli was an Ofelina. After her parents' death she lived with her stepmothers who, along with others in the community, treated her poorly. She eventually left home and experienced tremendous difficulties along her journey. She prayed for the Creator to make things better for her and dreamt of becoming a celebrated drummer and dancer. She finally found Bantifila village, but was shunned until the villagers became remorseful for their actions. They found Jelalu, embraced her as a member of the community and helped her manifest her dreams. Djian Tie



Zaouli

Zaouli is played for a mask dance from the Gorou people of the Ivory Coast.

Musical Arrangement: Mahiri Keita
Jembe Choreography: Omelika Kuumba, Olokun Sae'ousoul
Bass drum choreography: bass drummers

The Masks We Wear (I)

Written by: Tambra Harris
Visuals: Thomas Burns

Musical Arrangement: Tambra Harris, Omelika Kuumba, Akumba Bynum -Roberson

Choreography: Tambra Harris, Tameca Tucker, Ayo Iris Joi Hudson
Costumes: Tameca Tucker, Shaunta Peebles

Yamama is a mask dance of the Susu people of Guinea, West Africa done in honor of the woman's spirit. Each year people ask this spirit for the things they need; i.e. good harvests, enough rain, etc.
Abdoulaye Camara

The Masks We Wear (II)

Written by: Omelika Kuumba
Visuals: Thomas Burns

Sorsoner is a rite of passage dance from the Baga people of Guinea, West Africa that assures the protection of young female initiates as they learn the secrets and responsibilities of womanhood from their elder mothers, sisters, and aunties. It is a mask dance that is also performed after the harvest.
Youssouf Koumbassa

Musical Arrangement: Zanaida Bynum-Roberson, Omelika Kuumba
Choreography: Zanaida Bynum-Roberson
Costumes: Tameca Tucker

Kuku: In 1993, this rhythm made its debut for us on the stage in Spelman College's historic Sisters Chapel. This high energy celebration dance of the Susu people of Guinea, West Africa has become our signature finale piece.

Musical Arrangement: Omelika Kuumba
with special acknowledgement to Master Guinean Dancer, Youssouff Koumbassa
Choreography: GIWAYEN MATA
Costumes: Tameca Tucker

Finale

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Honorable Victoria F. Pratt, J.M.C.

The Honorable Victoria F. Pratt is the newly appointed Municipal Court Judge for City of Newark. It is the largest municipal court in the State of New Jersey and one of the largest in the United States. It has twelve full time judges and over one hundred employees. The Court is in operation seven days a week and conducts evening and day sessions on week-days. The Court handles over 500,000 traffic, DWI, criminal, domestic violence, housing and city ordinance cases annually.

Judge Pratt was installed as a Municipal Court Judge for the City of Newark on November 6, 2009. She is the first Judge of Dominican ancestry to be appointed the Newark Municipal Court's bench. She is currently assigned to the Criminal Arraignment Court. There she is responsible for advising defendants as to their rights and the criminal charges that have been filed against them. She also takes guilty and not guilty pleas and presides over trials. In addition, her responsibilities also include issuing temporary restraining orders and authorizing arrests warrants and setting bails for both indictable and non-indictable offenses.

Judge Pratt was previously assigned to the Traffic court. There she was responsible for traffic matters including arraigning defendants, revising time payment orders, accepting pleas and presiding over trials.

Prior to her appointment to the bench, she served as Counsel to the Office of the President for the Newark Municipal Council. In that capacity she provided legal advice to the Municipal Council in connection with resolutions, ordinances and both the Administration's and Municipal Council's initiatives. She also prepared and analyzed legislation and legal opinions, performed legal research on points of law and legislation, and maintained abreast of federal, state and local legislation's impact on the municipality.

Before joining city government, Judge Pratt served as the Compliance Officer for the Camden City School District. While there, her internal investigations uncovered a fraudulent payroll schemes, falsification of institutional documents, and misappropriation of district resources, and the theft of monies from parents. Her work led to the indictment and convictions of principals, school administrators and teachers, as well as the lost of tenure for various individuals.

Prior to that she served the New Jersey Governor's Counsel's Office as Assistant Counsel in the Authorities Unit under Governor James McGreevey and Governor Richard Codey. She ensured the Authorities compliance with their statutory mandates and the Governor's policies and Executive orders. She handled the State Authorities responsible for Education, Healthcare and Gaming, including the Educational Facilities Authority, the Higher Education Student Assistance Authority, University of Medicine and Dentistry of New Jersey, the Lottery Commission and the Department of Education's Camden City School District's Intervention Team.

She also gained valuable litigation experience at as a litigation associate at Pitney Hardin Kipp & Szuch, LLP. There she handled commercial litigation, civil and criminal fraud matters, including healthcare reimbursement, franchise and Lanham Act claims and conducted internal corporate investigations. She began her career as a judicial Law Clerk to the Honorable Betty J. Lester, J.S.C.

Judge Pratt received her Bachelor of Arts from Rutgers University in New Brunswick. She earned her Juris Doctor from Rutgers Law School-Newark and is licensed to practice law in both New Jersey and New York. She also performs with the New Jersey Volunteer Lawyers for the Arts Charity Benefit in the dance ensemble.

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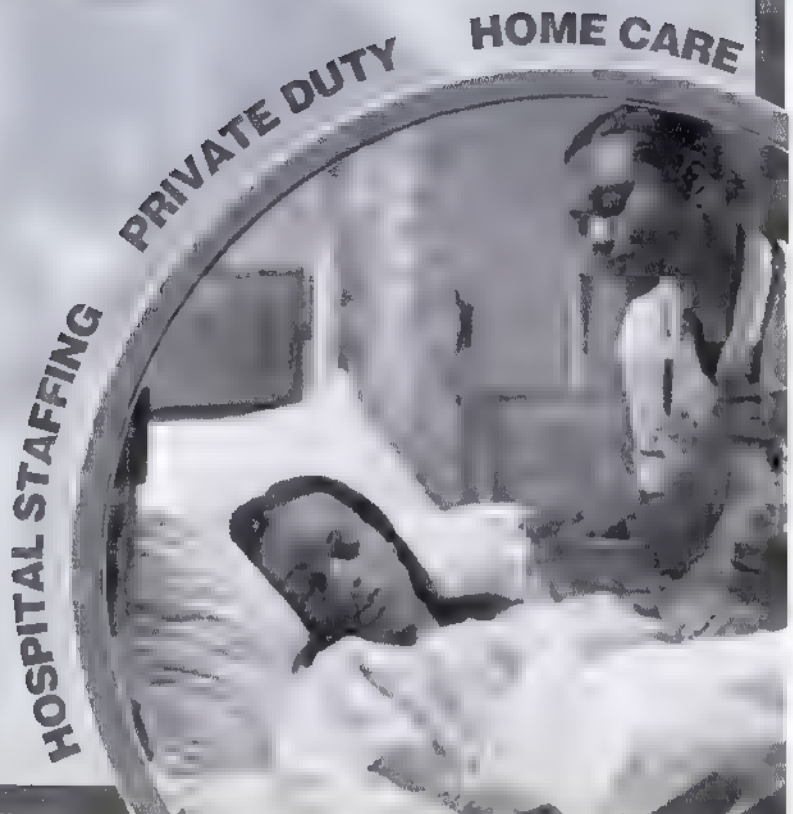
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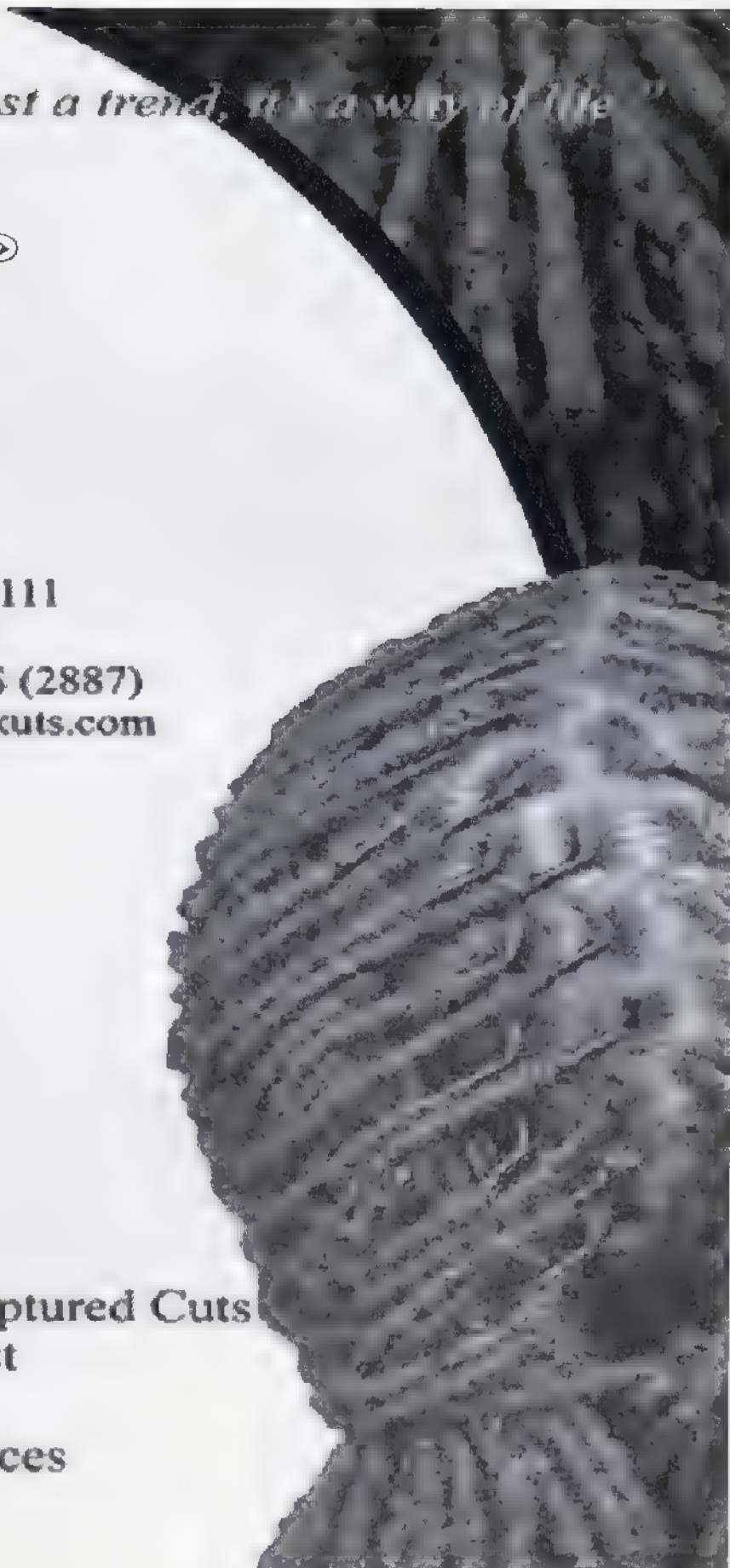
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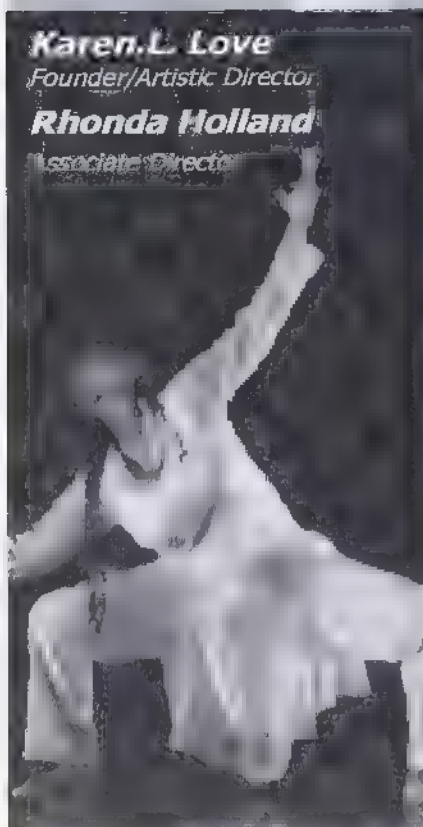
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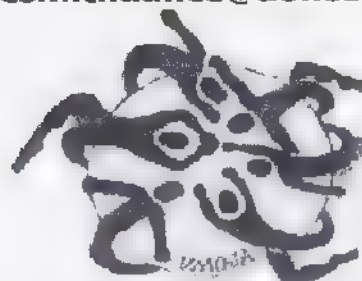
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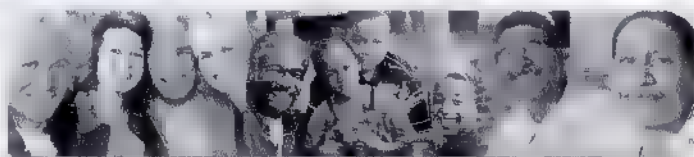
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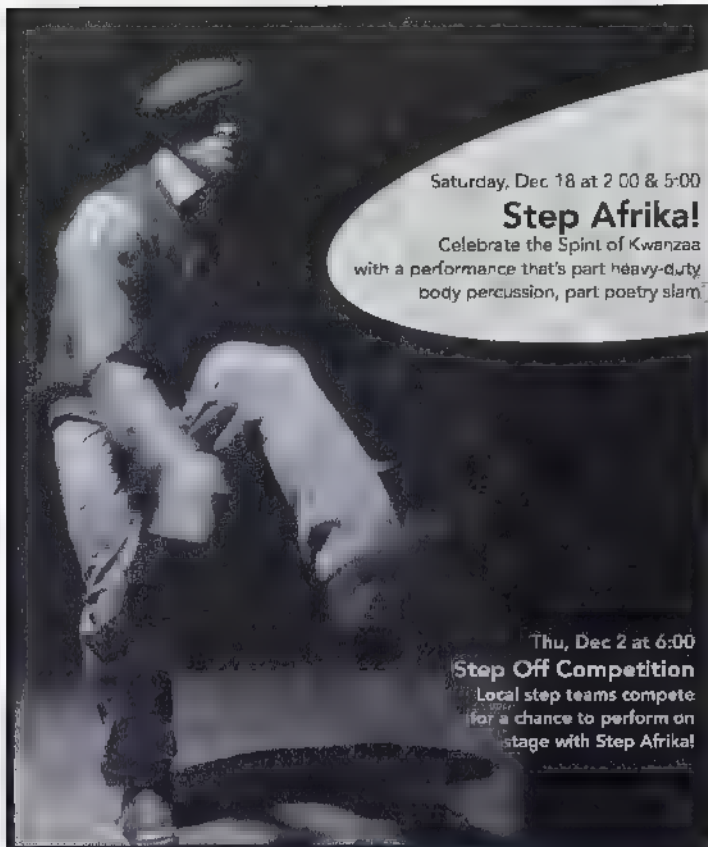


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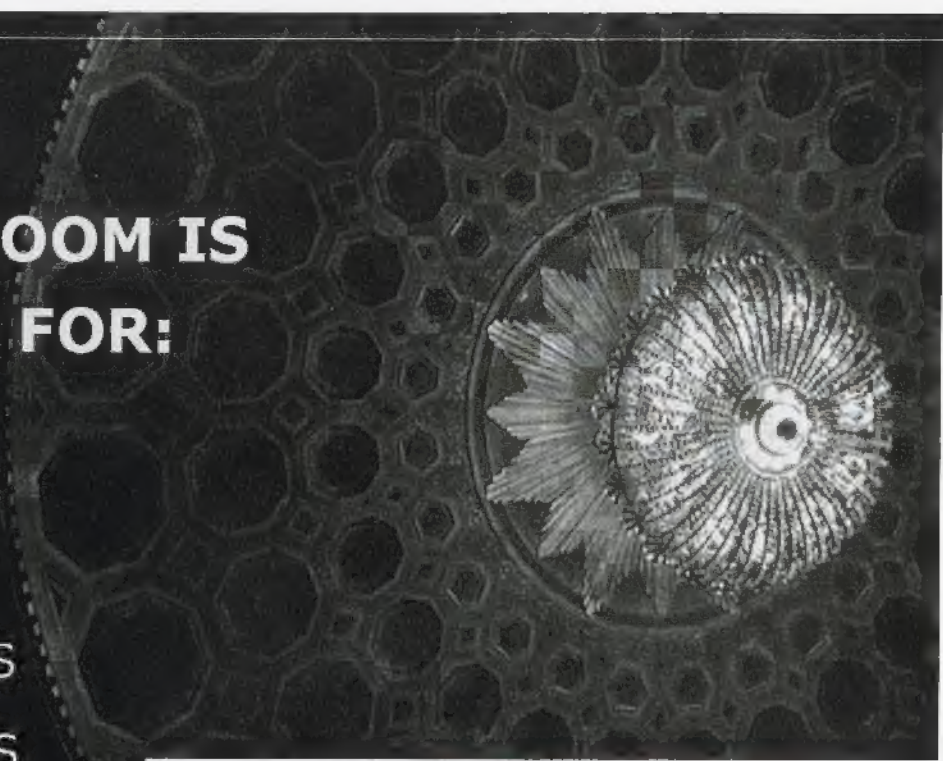
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